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as, for example, small rugs, curtains, holders, bags, fragments of suiting, of coarse and simple weaves. Weaver's method of design illustrated.

II. Color. Textile study a development in sense of color harmony. Color in design as indicated above. Use of water-color wash. Discussion by children of color combinations. Study of good and harmonious combinations. Educative materials for study of color: Bird's plumage, insects, shells, flowers, leaves, minerals, and soils. Necessity of training in sense of color harmony. Conscious knowledge of relations of colors, tones, hues, and shades. Charts and guides for use of teachers only.

III. Preparatory work for younger children: Basket-making, primitive weaving, drawing threads of coarse canvas or

burlaps, and weaving in decorative colors and designs. Simple netting.

REFERENCES.

Jacquard Weaving and Designing, T. F. Bell. *Textile Designing*, Jacquard. *Textile Fabrics*, Fischbach. *Textile Fabrics at the South Kensington Museum*, Rev. Dan Rock. *Tapestry, The Industrial Arts*, published by Chapman Hall. *Ornamental Design for Woven Fabrics*, Stephenson and Suddart. *Hand Book of Ornament*, Frank Sales Meyer. *Claims of Decorative Art*, Walter Crane. *Application of Ornament*, Lewis F. Day. *Grammar of Ornament*, Owen Jones. *Illustrated Plates on the History of Art*, Prang. Chevreul on Color. *The Theory of Color*, Dr. William Von Bezol. *A Class Book of Color*, Mark N. Maycock. *Color in the Kindergarten*, Prang.

NOTE.—Under the Department of Applied Pedagogy will be found a syllabus of the Round Table Talks given by Miss Mitchell upon Textile Fabrics, in which questions of weaving, dyeing, and sewing will be considered in detail.

Speech, Oral Reading, and Dramatic Art

Martha Fleming

Reading is a means of thinking; it focuses experience, realizes ideas, and forms habits. It is incidental to all studies. Little children are full of dramatic expression. It is instinctive in the human soul, and is the common property of the race. Manifestations of the dramatic instinct clearly observed in primitive peoples and in little children are dancing, imitation, impersonations, and dramatic plays; through these the child may consciously link himself with the past of the race, with the primitive peoples still living, and at the same time learn to know and express himself. Dramatic instinct makes the great events of history and the phenomena of nature real to the child.

Emotions are potent factors in determining action; what we like or dislike, what rouses our anger, fear, or enthusiasm, determines our action. Therefore a child should read only good literature, literature

which appeals to the higher emotions, such as love, courage, and patriotism. The importance of correlating reading with the other studies, of using it at the time and point when the connection is closest, is thus apparent. Expression of emotion either deepens and intensifies thought or acts as the confessional, exorcising the demons of anger and hate. It is beneficent and cleansing, and makes for harmony and sanity.

Since imitation is a potent factor in education, and action is one of the first things imitated, dramatic training is of great importance to the teacher. Gesture is truth to the child; he does not *hear* what you say—he *sees* what you do. If the children are to read well, the teacher must read well herself. If the teacher undervalues emotion, and does not see its direct relation to thought, the children will soon learn to think that emotion must be con-

cealed, and will show the evil effects of repression. If the teacher's voice rasps, and cuts into the sensitive child ear, what is the effect upon the child's voice? Upon his moral nature? The teacher who understands the significance of the forms of expression in the body and voice of the child has at command one of the best means of studying him. Other things being equal, the teacher whose training has given her dramatic power is a better teacher of any subject than one limited in this power.

Teachers coming to the Summer School to study for skill will naturally divide themselves into two classes: those who are beginners and those who have acquired a certain degree of power through experience. The aim of the course will be to help teachers to acquire the ability to think rapidly and intensely by means of the printed page, and to express thought and emotion in movements of the body, in voice and speech. The training in these classes will be adapted to the needs of the teachers in the schools. Criticism, while recognizing individual strength and limitations, will aim to correct faults by stimulating to more vivid imaging and more adequate expression. There will be study and interpretation of some of the masterpieces of prose and poetry. Scenes from some of the classic and modern dramas will be analyzed and presented. The power to think and express thought clearly before an audience will be brought out by means of short speeches and debates; and since every teacher needs to know how to conduct a public meeting, some drill on parliamentary procedures will be given.

The literature used in these classes will be that which is most closely related to the subject-matter taught in History and Nature-Study. As a preparation for this work, the teacher would do well to select a scene from a drama or poem, study it,

live with it, and come to the class ready to express what it means to her. It is suggested that some preparation be made upon the following selections: "How the Leaves Came Down," Susan Coolidge; "My Shadow," Robert Louis Stevenson; "The Wind and the Moon," George McDonald; "The Pied Piper" and "Hervonte Riel," Robert Browning; "The Tar Baby," Joel Chandler Harris; "Paul Revere's Ride," Longfellow; "Julius Cæsar," Act I, Scenes I and II; "Who Stole the Bird's Nest?" "Owl against Robin," Sidney Lanier; "The Gamin," Victor Hugo; "Sheridan's Ride," Buchanan Read; "John Burns of Gettysburg," Bret Harte; "Oh, Captain, My Captain," Walt Whitman.

I. Reading.—Definition—Motive.—A means of thinking, of focusing experience, of realizing ideas, of forming habits. Compared as a mode of thinking with observation. Child's earliest interest in reading; whence the desire to learn new words? Suggestions as to methods of teaching.

II. Oral Reading.—A mode of expression. Compare reading and talking as modes of expression. Function and place in education. Relation to other modes of expression. Agents of expression. Motives governing the desire to read aloud. Ideal conditions. Value of story-telling by children; of discussions on subjects of interest in the social life of the school; of drill upon literature committed to memory. Shall a child who is reading orally be allowed to struggle with the pronunciation of a word? How shall he be kept unconscious of his difficulty? Function of sight-reading. Character of material used for sight-reading.

III. Dramatic Expression.—Use of the dramatic instinct in character-building and vitalization in educational methods. Relation to Nature-Study and History. Illumination of words by tones of voice and movements of body. Relation to other modes of expression. Dramatic reading a means of training the emotions. Emotion the basis of all artistic expression. Special function of dramatic expression in the upper grades. Expression the natural result of all intense thinking. Effects of repression.

IV. Selection of Literature.—Dramatic literature should be chosen for drill. Analysis and interpretation of selections adapted to children in different grades. Lists of selections to be used with History, Geography, and Science in the different grades. Principles upon which a story or selection may be cut or adapted for oral reading. How to incite children to study a selection. Value of silent, independent study of text. Over-analysis. Criticism. Self-consciousness. Affectations. Genuine expression. Study of individual children. Children as judges of literature. Relation of story to the drama. Dramatic representation of stories. Suggestions as to manner of telling a story to children.

V. Gesture.—Gesture a universal language, modified by nationality, temperament, and habits of life. Function of gymnastics as a preparation for expression. Gymnastics which have the forms of expression. Movements which express fatigue or physical weakness; movements which are the spontaneous expression of thought and emotion. Pantomime: The expression of thought and feeling by bodily movements. Bearings, attitudes, and inflections. Poise. Relation to health, to expression. Sitting, standing, walking. Good positions in seat work and recitations. Exercises, plays, and games for making good carriage of body habitual. Rhythmic movements to music. Energy. Relation to health and expression. Control and direction of energy.

VI. Voice.—Power and significance of the voice in spoken language. Voice quality and intonations the expression of character, of emotional life, and physical conditions. Voice

in speech and song. Training the ear to distinguish voice qualities. Management of breath. Force. Pitch. Quality. Inflection, accent, emphasis, pause, rhythm. Practice for making the voice pure, flexible, responsive, and effective. Tone projection. Care and management of children's voices.

VII. Speech.—Is there a standard English? How determined? Provincialisms; dialects. How to train the ear to recognize speech qualities, to discriminate the elements, such as vowels, glides, and consonants. Bell's vowel and consonant tables. Training the speech organs. Formation of vowels; articulation of consonants. How shall the child be helped to speak good English? Value of phonics. Value of drill upon words. Habits of speech. The most economical way of correcting bad habits. Causes of speech defects: (a) Defective hearing. (b) Abnormal conditions of mouth and throat, such as enlarged tonsils, adenoid growths, narrow arch, mouth breathing, tongue-tie, and defective arrangement of the teeth. (c) Imitation of speech defects. (d) General nervous conditions. Diagnosis and treatment of speech defects. Value of such knowledge to the teacher.

VIII. Public Meetings.—Practice in writing and preparing material for delivery in public. Thinking before an audience. Short speeches. Debates. Orations. Parliamentary law and usage. The teacher in public assemblies. Morning exercises. Special day exercises. Educative value. Basis for arrangement of programs. Discussions once each week of the teaching of oral reading, as observed in the model school.

Department of Physical Training

Carl J. Kroh

Caroline Crawford

The courses in Physical Training are divided into terms of three and six weeks respectively. The two short terms will deal with the essentials of the subject, in periods of actual work and in discussions. The fundamental procedures in gymnastics will be illustrated, together with the practice, and the course will include the study and development of games and plays suitable for school purposes.

The full course of six weeks is designed for a more comprehensive study of the principles of gymnastic development, and will include the adaptation and direction of schoolroom, playground, and elementary gymnasium work. Educative and recreative gymnastics, theories, and methods of training will be dwelt upon in a general way in order to establish the pedagogical order and value of physical exercises.